Further, a very precise statement of requirements was drawn out by the committee and supplied to the competitors. Five designs were submitted in consequence, and have been publicly exhibited for a week. These are figured A. B. C. D. and E. and are marked by their authors, keeping the same order, "*Auribus insormis, aspectu quies;*" "*Prodesse quam conspice;*" monogram K. C. H.; a cross in a circle; and Δ. A very full report, we understand, has been made by Mr. Hosking on each design, as to its compliance or otherwise with the requirements, but the selection will rest wholly with the committee.

It would require a much more lengthened examination than we could give them to discriminate justly the preponderance of merits in plans prepared under such circumstances. We shall therefore not attempt it. Whichever be selected, it will be necessary for the architect, *after personal communication* with the medical officers, to revise the design. It is not possible for any architect to devise a structure such as this should be, without consultation with the managers of the various departments.*

A is an adaptation of Gothic architecture to the purpose, and has the merit of unity externally, wanting in some of the others, which have the front a little smart and the flanks and sides of very mean character. The ornamentation of the step gables is not successful. The chapel is in the geometrical pointed style.

B seems, on superficial view, to be a very complete plan, but the elevations are not worthy of the purpose. The chapel is Byzantine.

The plan of C. seems wanting in regularity.

D. is Elizabethan in style, and has an open colonnade in front of the main building. The chapel is perpendicular.

The plan of E. seems to have much merit. The chapel, which is in the pointed style, with spire, does not assimilate with the main building, and preponderates too greatly.

The new building and grounds, we may say, will be bounded on the four sides by Carey-street, Grange-court, Portugal-street, and Clement's-lane. The site is irregular, and some portion of it has been consecrated for the dead

* A respectable correspondent writes us that one of these plans has been prepared in conjunction with a medical officer of the establishment, but we trust he is misinformed, and so reserve his statement.

"COUNTRY SURVEYORS."

IN some previous numbers of your valuable journal, there have been many severe remarks made by some of your correspondents, on a class of men who, having been clerks of works, &c. are now in business on their own account as surveyors; and all the odium attached to the practice of working for less than professional charges is endeavoured to be laid on their shoulders.

I trust, from your known impartiality, a space will be found for the following in the pages of your next journal.

At the County Court held on the 28th ult. in Pocklington, Yorkshire, a case was tried before his honour Mr. Raines. The plaintiff, a "country surveyor," and ex-clerk of works, sued the defendant for 14*l.* 4*s.* 6*d.*; being the amount of 2½ per cent. for drawings and specification for a dwelling-house, the amount of tenders for the works being 569*l.* 6*s.*

The evidence was, as usual in such cases, very conflicting, the defendant positively swearing that he limited the plaintiff to 300*l.* outlay; the plaintiff, on the contrary, averring that from the commencement he assured the defendant he could not have a house built containing the accommodation he required for less than 500*l.*; that the first design he gave him (the defendant) be estimated to cost from 420*l.* to 450*l.*; that the defendant instructed him to alter the plans four times, each time increasing the number and size of the rooms, or adding other accommodation to the house, against the advice and remonstrance of the plaintiff.

Mr. G. Andrews, architect, of York, on the part of the defendant, said, that for a set of plain drawings and specification for a house of this description, five pounds was ample remuneration; that the custom of the profession was to include a particular estimate of the whole of the works, with the drawings and specification, for the charge of 2½ per cent. for large buildings; but that for small buildings a considerably less charge was made.

The plaintiff, on the contrary, urged that 2½ per cent. was the general professional charge for drawings and specification when the work was not executed, and, with the permission of his Honour, read a paragraph from Vol. III. p. 23, of THE BUILDER, in proof thereof. Plaintiff also stated, that it was customary to charge five per cent. when the work was superintended; and that the five per cent. was thus divided: one-fourth for the drawings, one-fourth for the specification, one-fourth for the estimate, and one-fourth for the superintendence; also that the custom of the profession was to charge a higher per centage for small buildings than for large ones.

His Honour decided—verdict for the plaintiff, 2½ per cent. on 300*l.*—7*l.* 10*s.*; costs to be paid by the defendant, thus rejecting Mr. Andrews's dictum, and acknowledging the custom of charging 2½ per cent. for drawings and specification.

There exists a very vindictive feeling on the part of many of the "regulars" of the profession, against those who have passed their earlier years in practical working, instead of kicking their heels under an office desk; but, Mr. Editor, has there not been (and is it not possible there may again be) a host of men who have risen to eminence, who passed their probation at the carpenter's bench, the mason's shed, and the forge or lathe of the machinist, many of whose names and fame will be remembered long after even that of —— is forgotten?

I have reason to know that the ill-feeling mentioned does not prevail with many of the most eminent of the profession, and I think if it did not exist at all it would not tend to lessen the respectability thereof: the road has ever been a thoroughfare, why should it not continue to be one?

AN OLD SUBSCRIBER.

FOREIGN ART NEWS.

Art in Nuremberg.—The tendency towards a more intimate relationship between art and the trades, is especially manifest in this city, where young Dürer returning from peregrination was obliged to produce first his masterpiece, before he could be received in the guild of painters, and where the famous sculptor, Adam Kraft, was inscribed on the rolls of the stone-cutters. Accordingly, Professor Heideloff has established here an association of arts and trades, called the German Building Tent (*Deutsche Bau Hütte*), which has already published some engravings of patterns, for imparting even to the objects used by the humbler classes more tasteful and agreeable forms. Professor Heideloff intends, moreover, to obtain the deserted convent of the Carthusians for the grand central building, to contain halls of exhibition, lecture rooms, &c. If we consider what Nuremberg *has been* once, the execution of such ideas becomes, at least, plausible. The rich merchant, Herr Hertel, has made the city of Nuremberg the heir of his most valuable collection—pictures, drawings, mathematical and physical instruments, but especially 30,000 engravings, of ancient and modern times!! It is hoped that the civic authorities will worthily respond to such a worthy bequest, by erecting (as long contemplated) a central suitable building for its reception, as well as that of the city library, &c. In the atelier of Frederic Wagner is to be seen a copper plate engraving after a Madonna of Raffaelle, the original of which belongs to M. Wuyts, at Anvers. Although, now-a-days, those methods of engraving are mostly resorted to which save most time, M. Wagner, on the contrary, constantly adheres to the sterling and substantial method of the *burin*, fittest to reproduce such deep wrought pictures as those of the great urbinate.

Unique Work of Sculpture.—It is well known to musicians that Madame Malibran (Maria Garcia) was married in her widowhood to M. de Beriot, the great violinist composer. Death, however, in his blind fury, soon dissolved this union. Beriot, disconsolate, as he well might be, at such a loss, resolved to make himself a sculptor, for rendering the *traits* of one whom he loved so much. A life-size bust of the departed great cantatrice was the result, which none possessed of feeling can view with indifference. Because, if it is said, that all great men have something of the demoniac about them, here nature seems to have striven hard to produce the angelic. The comparison also is interesting, that as Michelangelo was a musician, Beriot could make such a bust.

Melancholy Death of M. Travalza, the Sculptor.—This eminent Roman artist died last week in the *bagne* (hulks) of Toulon, having been found guilty of the death of a priest during the late revolution in Rome. He had been tried twice, and during his temporary liberation began the statue of the Madonna, which he intended for the exhibition of Paris.

Monument to Hahnemann.—A monument to this reformer of medicine has been willed by a subscription collected in the whole of Germany. It consists of a statue somewhat above life size, Hahnemann being represented in a seated position, the look and whole physiognomy pointing *forward*. It has been modelled at Rome by Steinhäuser, and then executed in bronze by galvanoplastic process. The committee have selected Leipsig as the locality where the monument is to be erected. On the 10th of August the inauguration will take place, and thus that cycle of monuments increased, which grace the great *promenade-park* round the city of Leipsig, first projected by the lord mayor Müller, a friend and youth-companion of Goethe.

Statistics of French Theatres.—According to official returns lately made, there are at present 320 theatres in the whole of France, twenty-three of which are at Paris. Until the year 1600 there was only one such place in Paris, the theatre of the Confrères de la Passion, the locality of which was afterwards the famous Hôtel de Bourgoigne. Somewhat later the Theatre de Marais was established. In 1653 came the theatres des Italiens, and in 1659 Molière founded a playhouse, which, in succession of time, became the Théâtre Français. Under Louis XV. there were six theatres in Paris, Opéra Comique, Gaîté, Ambigu Comique, &c., and under Louis XVI. the minor theatres began to emulate the great ones. In 1791 the liberty of the stage was enacted, and the number of Paris playhouses reached then forty-five.

Berlin.—Electro-magnetic Clocks.—This discovery has been patented by M. Siemens, lieutenant of engineers, who has associated himself with the astronomical watchmaker M. Tiede for that purpose. As there exist already at Berlin electro-telegraphic wires for signalizing fires, the same apparatus will also be used for the clocks. There will be established several leading clocks in the different parts of the town, which, being connected with the wires, will indicate the time on *simple dials*. The cost of such a clock and wires will be twenty-eight thalers, the subsequent yearly expense only four thalers. Such apparatus can be applied at any private house, and an additional advantage would be, that all these watches would keep an uniform and exact time.

The Sepulchre of Mahommed.—The renovation of this sacred shrine of Islamism seemed so important of late, that the emperor himself was present at the meeting of the council of state convened for that purpose, whose proceedings are reported in the *Turkish States Gazette*. As the sepulchre at Medina, on the one hand, threatens complete ruin, and as the constant influx of pilgrims precludes any extensive and lengthy works, it was decided that only the most urgent repairs should now be effected, but that the sultan's architect be ordered to construct a faithful model of the structure, where also the places endangered should be marked, for guiding the Government in its further plans for the preservation of this venerable monument to the Arab prophet.

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